

THE

*esprit*

ORCHESTRA

## OLYMPIC CONCERT in Vancouver

The Centre for the Arts presents the Esprit Orchestra, renowned for dedication to new Canadian orchestral works, joined by the Societe de musique contemporaine du Quebec to perform a programme of new compositions commissioned for the Arts Festival of the Calgary Olympics.

### PROGRAMME:

1. \* **Far calls. Coming. Far!** (1987) - John Burke  
SMCQ Ensemble - Walter Boudreau, Conductor
2. \* **Versus** (1987) - Walter Boudreau  
SMCQ Ensemble - Walter Boudreau, Conductor

### INTERMISSION

3. \* **Split Seconds** (1987) - Alex Pauk  
The Esprit Orchestra - Alex Pauk, Conductor
4. \* **Time and Again** (1987) - John Rea  
The Esprit Orchestra - Alex Pauk, Conductor

### INTERMISSION

5. \* **Concerto for Two Orchestras** (1987) - Allan Bell  
The Esprit Orchestra and the SMCQ Ensemble - Alex Pauk and  
Walter Boudreau, Conductors

\* Commissioned by The Esprit Orchestra with funding from Canada Council.

\*\* Commissioned by The Esprit Orchestra with funding from the Samuel and Saidye Bronfman Family Foundation.

\* Commissioned by the Societe de musique contemporaine du Quebec with funding from Canada Council.

\*\* Commissioned by the Esprit Orchestra and the Societe de musique contemporaine du Quebec with funding from Canada Council.

This concert is part of a five-city Canadian tour produced by Alex Pauk and the Esprit Orchestra with the co-operation of the SMCQ.  
Tour Management by Ron Francis Theatrical Management.  
Company Manager - Sheila Sky.

**Societe de Musique  
Contemporaine du  
Quebec**

**The Esprit Orchestra**

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**LA SOCIETE DE MUSIQUE CONTEMPORAINE DU QUEBEC**

**1966-1986: 20 years of Contemporary Music!**

At the request of Wilfrid Pelletier, then music director of the Ministère des Affaires culturelles du Québec (Quebec's Department of Cultural Affairs), a group of individuals involved in music decided, in 1966, to create the Société de musique contemporaine du Québec (Society for Contemporary Music in Québec). The founders, Hugh Davidson, Serge Garant, Maryvonne Kendergi, Jean Papineau-Couture and Wilfrid Pelletier, defined the principle objective of this newly formed society:

**To disseminate or to promote the dissemination of international and Canadian contemporary music.**

The SMCQ has diligently pursued this goal of increasing the exposure of new music here in Quebec and to audiences abroad. As a result of its involvement, the works of internationally recognized composers have been heard and premiered, and young talent has been encouraged. The SMCQ has given rise to a blossoming of talent among Quebec's composers and performers and has awakened an awareness to these new sounds among the listening public.

### **Achievements**

By the recording of works for radio broadcasting and for record albums, tours in Canada and abroad, the sponsoring of new works and the concerts which it has presented in Montreal for twenty seasons, the Societe de musique contemporaine du Quebec, dean of contemporary music societies in Canada, has fulfilled its role as a disseminator and promoter of new and different music, flowing from the hearts as well as the minds of its creators. The SMCQ Ensemble has received great critical esteem and numerous awards:

1982: **Ensemble of the Year**, awarded by the Canadian Music Council.

1983: **Best Recording made in Canada**, awarded by the Canadian Music Council for the recording of an SMCQ concert by Radio-Canada International.

1984: **Best Canadian Music Program of the Year**, awarded by Canadian Music Council for a program in the series *Musique de notre siecle* with Serge Garant, showcasing the Gilles Tremblay anniversary concert (142nd concert of the SMCQ, 17th season).

### **THE ESPRIT ORCHESTRA SUCCESS STORY - 1983-1988**

#### **ORIGINS:**

Founded in 1983 by Alex Pauk, Music Director and Conductor, ESPRIT received generous initial and continued funding from Suncor Inc., The Canada Council and The National Youth Orchestra. Suncor Inc. received the 1984 Financial Post Award of Distinction for innovative, visionary participation in ESPRIT's growth.

THE ESPRIT ORCHESTRA was created in response to the paucity of contemporary orchestral works being performed by major and metropolitan symphony orchestras in Canada. Almost no international new repertoire is performed. Canadian composers normally represent 1% of total repertoire.

ESPRIT's purpose was, and still is, to present a view of the world's current musical trends and to commission, perform and promote Canadian works in this context.

THE ESPRIT ORCHESTRA's national profile has increased significantly with television appearances on CTV's *WS* and CBC's *Gzowski and Company*. CBC RADIO has recorded and broadcast nationally all of ESPRIT's concerts. A disc/compact disc recording of ESPRIT for commercial distribution is now being planned.

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**THE ESPRIT ORCHESTRA**  
**OLYMPIC TOUR - February 1988**

Flute: Christine Little, Contractor  
Douglas Miller  
Oboe: Cynthia Steljes, Terry Hart  
Clarinet: Gwilym Williams, Greg James  
Bassoon: Jerry Robinson, Bill Cannaway  
Horn: Robert McCosh, Paul Kuchar  
Trumpet: Bob Sutherland, Michael White  
Piano: Sharon Krause  
Percussion: Beverley Johnston, John Brownell

Violins: Marie Berard, Concertmistress  
Diane Tait, Principal 2nd  
Anne Armstrong, Fiona Carnie, Janie Kim, Debbie Kirschner,  
Louise Pauls, Michael Sproule, Valerie Sylvester,  
Dexene Wallbank, Mark Wells, Nicole Zarry

Viola: Douglas Perry, Terence Helmer, Artur Jansons, Julian Knight

Cello: Paul Widner, Sally Bick, Peggy Lee, Elaine Thompson

Bass: Roberto Occhipinti, David Young

Conductor: Alex Pauk, Leader

**ESPRIT/SMCQ**  
**Tournée canadienne**

Hautbois: Bernard Jean

Clarinette: Nicolas Desjardins

Basson: Rene Masino

Cor: Jean Letarte, Paul Marcotte

Trompette: Guy Archambault, Albert de Vito

Percussion: Robert M. Leroux, Jean-Guy Plante, Julien Gregoire

Piano: Louise-Andree Baril

## Programme Notes

### Far calls. Coming, far!

While considering the possible ways of approaching a work that would have a significant connection to the Winter Olympic Games, a particular image kept recurring to me. It was of a winter landscape echoing and reverberating to fanfare-like musical fragments as if from a faraway celebration or ritual. I decided to make this idea the basis of a work in which declamatory statements from the brass would activate and animate a static harmonic background, in effect making the fanfares and the landscape, in musical terms, one and the same. The title is taken from the final lines of James Joyce's *Finnegan's Wake*.

**Versus** - pour 12 executants. - Walter Boudreau

Deux "equipes" vont s'affronter: les bois contre les cuivres.

Bois: Percussion 1: gardien de but  
Clarinete et  
basson: défenseurs  
Flute et  
hautbois: ailiers

Cuivres: Percussion 3: gardien de but    percussion 3: l'arbitre  
trombone et                                    piano: l'organiste et  
cor: défenseurs                                les commentateurs  
trompette et  
cor: ailiers

L'oeuvre est basee sur une analyse detaillee d'une vertiable partie de hockey, où la patinoire joue le double role d'ambitus pour la registration globale, et de duree. (distances parcourues/unite de temps)

Les trois periodes reglementaires sont respectees, quoique accelerees 6 fois, pour les besoins de la duree de la piece.

(11 minutes)

Une introduction (avec l'hymne national...) ainsi que 2 entre-periodes et un postlude, servent d'intermissions entre les jeux. J'ai choisi librement de presenter les jeux qui me semblaient les plus excitants, hormis les buts comptes. La sirene marque le debut et la fin d'une periode.

"Montees a 3" fascinantes, hors-jeux, punitions, buts, mises en echec, etc., bref, tout y est!

Pourquoi pas?

Qui sera le vainqueur?

Quelles seront les 3 etoiles de la partie?

Restez a l'ecoute...

## **Split Seconds** - Alex Pauk

Written as an opener for The Esprit Orchestra's appearance at the 1988 Olympic Arts Festival, Split Seconds is an expression of the energy, excitement and sense of challenge associated with sports. The piece is in three sections and, for its musical material, draws on elements of pop music now linked indelibly to TV sports themes.

The first section introduces a sense of physical exertion and raw, visceral, untamed force. Part two moves into a feeling of gliding and fluidity suggesting the freedom of spirit and inner tranquility that come, for example, with a perfect ski run. Finally, elements of sections one and two are combined to, again, reflect the challenge, timing and pressure of the games.

On a more abstract level, the three sections of the piece also represent the grandeur of the mountains and elements which provide the setting for the games, the intangible life forces and fields of energy found in nature and the introduction of man into the balance - depicting him at play and in competition.

## **Time and Again** (1987) for orchestra. - John Rea

As with a number of my compositions, this work concerns itself with the malleability of musical form and the possibility for the listener to perceive its ongoing transformations. Both the progression of the colours as well as the harmonies here suggest a kind of breathing which, in its expansiveness, drives the music forward only to have it contract and start a cycle over once again. This and other related procedures characterize a music which, for all its recurrent shapes and wave-like motions, attempts to make sonorous one of the most essential of life's activities.

## **Concerto for Two Orchestras** - Allan Gordon Bell

Following in the convention established by Bartok, Lutoslawski, and Carter, the Concerto for Two Orchestras is conceived as a vehicle for virtuosic display by all of the instrumentalists in both ensembles. Because of the complex overlay of rhythmic elements (tempo, metre, and controlled-aleatory) inherent in its structure, the work requires the use of two virtuoso conductors as well.

The Concerto for Two Orchestras has two movements: the first is iridescent and unabashedly sensuous; the second is aggressively kinetic, consisting of a dynamic interplay between the cerebral and the visceral.

The work was commissioned by the Esprit Orchestra and the Societe de musique contemporaine du Quebec with the generous assistance of the Canada Council. It was created especially for Alex Pauk and Walter Boudreau, and it is dedicated, in memoriam, to Charles Steele.

## BIOGRAPHIES

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**JOHN BURKE** was born in Toronto in 1951. He first studied composition with Bruce Mather at McGill University and then at the University of Michigan where he received a doctorate. He has won numerous awards from various sources, including the CBC, the Canada Council and PRO Canada, and his music has been performed on CBC radio and at festivals and music conferences in Canada, the United States and Europe. Two recent works were premiered this season by New Music Concerts in Toronto, Dreampaths for piano solo and Jacaranda for oboe and percussion, the latter to be performed again in February by the Vancouver New Music Society. His current project is a percussion piece for Robert Leroux.

**WALTER BOUDREAU** was born in Montreal in 1947 and by the age of 18, he had founded his own jazz band. In the late 60's, with the poet Raoul Duguay, he founded L'INFONIE, a 33 member group which included jazz and multi-media experiments among its repertoire. L'INFONIE toured extensively and recorded 4 LP's.

Boudreau studied analysis with Bruce Mather at McGill University and composition with Gilles Tremblay and Serge Garant at the Conservatoire de Musique de Montreal and the Universite de Montreal respectively. In 1971 he worked with Pierre Boulez and during 1972-73, he studied in Europe with Kagel, Stockhausen, Xenakis and Ligeti.

Boudreau won the 1st Prize in the CBC's 1974 National Radio Competition for young composers and in 1982 became the youngest winner of the prestigious Jules Leger Prize for his "ODYSEE DU SOLEIL", which was performed at the NAC at that time.

A prolific composer, his catalogue numbers over 30 works, written for orchestra and miscellaneous ensembles, plus film scores and numerous works in the multi-media field.

Mr. Boudreau is a frequent conductor of the Ensemble de la Societe de Musique Contemporaine du Quebec and l'Orchestre Metropolitain in Montreal.

He has conducted, amongst others, the NAC Orchestra, the Vancouver New Music Society Ensemble, the CBC Radio Chamber orchestras in Montreal and Quebec City, L'Orchestre des Jeunes du Quebec and will tour Europe with SMCQ in the fall of 1988.

Recent projects include a commission from CBC to write an orchestral piece to celebrate Berlin's 750th birthday, a European tour with the Montreal Saxophone Quartet in the spring of 1988 and a piano concerto for Mrs. Christina Petrowska.

Walter is an associate composer of the Canadian Music Center and a member of PRO Canada.

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**ALEX PAUK.** Though widely known as a composer, Alex Pauk (b. 1945) received his formal training as a conductor. Following studies at The University of Toronto's Faculty of Music, he participated in the Ontario Arts Council's Conductors' Workshop Program and then moved to Tokyo where he continued conducting studies at The Toho Gakuen School of Music. During this period in Japan he became acquainted with many leading Japanese composers and decided to devote more of his time to composition.

In 1973, Pauk moved back to Canada and settled in Vancouver where he fully applied his talents as composer, conductor, concert organizer and teacher. Most notably, as a founder of groups such as Array and Days Months and Years to Come, he became one of Canada's leading promoters of young composers through commissioning and conducting their new works.

As a composer, Pauk has received numerous awards and commissions and has had his music performed and broadcast in Europe, the United States, the Soviet Union, Latin America and Canada. As a conductor, Pauk has worked extensively with the National Youth Orchestra of Canada and has conducted the National Arts Centre Orchestra and the Winnipeg Symphony Orchestra. His creative output includes chamber music, electronic music and orchestral music. Current projects include a large piece for the Orchestre symphonique du Québec, a chamber work for the Vancouver New Music Society and a quintet for the York Winds. Besides composing for the concert hall, Pauk has written a large number of film scores as well as music for the theatre.

In 1978 Pauk left Vancouver to travel extensively in Europe and further develop his range as a composer. Upon returning to Canada, he settled in Toronto, his native city, and concentrated on writing orchestral music. Over the last few years he has given time to work for the Canadian League of Composers of which he is the President.

In 1983, Pauk became founding conductor and music director of The Esprit Orchestra, a Toronto-based group of 45 players devoted exclusively to the performance of contemporary music. Through his work with this ensemble and through his diverse activities as a freelance composer, Pauk has made a significant mark on the Canadian music scene.

**JOHN REA** was born in Toronto in 1944. He studied composition with John Weinzweig and Gustav Ciamaga at the University of Toronto, and with Milton Babbitt at Princeton University, receiving his Ph.D in 1978. Recipient of many awards and commissions, John Rea has written music in several genres: solo, chamber, music-theatre, orchestra, ballet, choral, opera, and electronic music. His compositions are available through the Canadian Music Centres.



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Among his recent premieres: Some Time Later, a work for a quartet of RAAD instruments of the Armin Electric Strings. A new orchestration for thirteen instruments of Claude Vivier's "Pulau Dewata" was presented in Montreal last year. Over Time, for large orchestra, was premiered last March in Montreal. Offenes Lied, for two soprano and clarinet, was premiered at the International Festival in Montepulciano, Italy this past summer. Besides his activities as a composer, John Rea has lectured and published articles on 20th century music and, since 1973, has taught composition and music theory at McGill University, where he is currently Dean of the Faculty of Music.

Rea is also founding member of the Montreal new music society "Les Evenements du Neuf" (1978-), and has been a member of the board of directors, since 1982, of Canada's first new music society, "La Societe de Musique Contemporaine du Quebec" (SMCQ)

John Rea won the Governor-General's prize (Prix Jules Leger) for new chamber music in 1981, and was composer-in-residence at Mannheim, Germany from January to July 1984. His music has been played throughout Canada, in the United States, and in France and Germany. Other performances have taken place in Belgium, in Hungary, and at the ISCM Festivals in Denmark (1983) Canada (1984) at the Holland Festival (1985) at the North American New Music Festival (1986) and at the New Music America Festival in Philadelphia (1987).

**ALLAN GORDON BELL** was born in Calgary in 1953. He received a Master of Music degree from the University of Alberta where he studied with Violet Archer, Malcolm Forsyth, and Manus Sasonkin. He also did advanced studies in composition at the Banff Centre for the Arts where his teachers were Jean Coulthard, Bruce Mather and Oskar Morawetz.

He has created works for solo instruments, voice, choir, orchestra, band and electronic media. He has been commissioned by such organizations as the Canada Council, the CBC, the Alberta Composers Commissioning Programme, the Canadian Band Directors Association, and the Societe de musique contemporaine du Quebec. His works have been performed by the Calgary Philharmonic Orchestra, the Canadian Chamber Orchestra, the Purcell String Quartet, the ensembles of Toronto New Music Concerts, Arraymusic and the Societe de musique contemporaine du Quebec, and many other professional and amateur organizations in Canada, the United States and the United Kingdom, Israel and Japan. In addition, he has also created scores for award-winning film and television productions.

Since 1983, Bell has been a professor of theory and composition at the University of Calgary. In 1984 he was elected President of the National Board of the Canadian Music Centre.

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